HOW TO SKETCH FROM LIFE

LEN A. DOUST

Don Quixote tilts with the windmills

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E X L I B R I S

Elizabeth A. Sherwen

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HOW TO SKETCH FROM LIFE

By L. A. DOUST

This book teaches clearly and concisely how to become an efficient figure artist. It analyses the details of the subject and puts forward a programme of study whereby success may be speedy and assured.

FIRST EDITION

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INTRODUCTION

No matter how rough a sketch, how poor its technique, or how weak its composition: if it is not alive, it is a failure. In drawing there is design, technique, and life, and the greatest of these is life.

Your aim must be to make a drawing life-like. This does not necessitate a lot of finnicky detail; in fact the most life-like drawings are the simplest and least finished.

It is the artist who can draw vitality who commands the highest price for his work, and how is this quality of life to be attained? By going direct to life, that is to say, making your sketches from the living personalities around you.

Do not let your desire to render a pretty drawing swamp the importance of retaining the essential life and character of your subject.

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CHAPTER I.

INTRODUCTORY AND GENERAL REMARKS.

THIS book consists of a few practical hints and rules for sketching your fellow-men, arranged and selected especially for those who are able to devote only their spare time in this profitable and enjoyable hobby. It is compiled by one who was just as limited and hampered; and who, by dint of patience and perseverance, has been able to make this fascinating work his profession.

I definitely assert that a living may be made, in this sphere, by anyone with the sufficient energy, apart from any great natural ability.

Drawing is the oldest form of language and is man's most natural method for expressing his impressions of his surroundings and neighbours. It is easier to obtain efficiency in drawing than in writing or in the spoken word. A few right lines on a piece of paper are much more vivid than the most elaborate description. This is the reason for illustrated advertisements and literature. Moreover, as progress is made, one's observation is developed, and you will discover subtleties of beauty, interest and humour to which the many are blind. Again, one's appreciation of the abilities of great artists is more keen and conscious.

I have tried to keep in mind the limitations and scope of this book, and thereby to condense

my remarks even to a degree of abruptness and to have no unnecessary filling or "gag." Consequently, I strongly advise a slow and careful reading, and that you should keep this book continually at hand.

There are many years of experience between these covers, and every word will have to be tested practically by you. Learning is not experience, but is a good guide to it.

Materials.

It is usual in a book of this kind to devote an entire chapter to advice on material. Here, again, I wish to respect your intelligence and the limitations of this book by only noting my own past difficulties and experiments. Concerning paper for pencil sketching—not too smooth and not too rough.

For pen or brush work a smoother surface paper, good quality. For quick strong work in ink a No. 1 or 2 sable water-colour brush is effective, when used with skill and precision. Many of the sketches in this book are so drawn with the brush.

For strong work, say, of heads, hands, or feet, drawn three inches big (an excellent practice), a slightly rougher surfaced paper and a softer pencil or a conte crayon or carbon pencil; the last two give a rich black line and tone.

Charcoal is very good for large studies on cartridge paper, particularly for those who are inclined to be cramped in style. There are two

varieties of charcoal, Russian and Vine, the latter is the most popular. Use a duster when rubbing out (or a piece of putty rubber). To prevent such drawings smudging it is necessary to use a fixitive and sprayer.

All the above materials are supplied from practically any art dealer or stationer.

Of course the above are only suggestions for your experiment. You will eventually find the material most pleasing to yourself.

Scribbling pads can easily be obtained, and to most minds this gives a healthy recklessness concerning spoilt paper, which is necessary for continual effort. Plain writing pads (no lines) have quite an effective face for quick ink sketching.

ON MAKING A PRACTICAL START.

Continued practice is everything. May I repeat this? Continued practice is everything in learning to sketch. Be careful always to carry with you some paper or a small pad and a pencil. On a station, in the park, everywhere there are opportunities for a lightning impression. A ten minutes' wait should be a full page in your sketch book. Do not hesitate until you can find a comfortable seat or an isolated position. I have filled many pages on a crowded race-course while it was pelting with rain; I have snapped overhead views of people from the top of a 'bus. One soon becomes used to such minor discomforts, and it is surprising how vividly alive are the jagged lines of an impression made in an awkward

moment. Subconsciously the fact of participating in the same surroundings and atmosphere of the subject which you are sketching has its effect on your work. You will notice this when you refer to such rough notes some months later.

It is very important to preserve the life and atmosphere of these hasty efforts. Better not touch them at all, than, by adding to them, to destroy this vital impression which is their value. If you wish to make a finished drawing from them—work on another piece of paper, try to recall the incident, and put down as near as possible the same lines; then work on this duplicate.

I mentioned a moment ago that one could not always be isolated when sketching out of doors. Nervousness is a natural hindrance, but remember that, having thoroughly read this book, you are that much in advance of any criticism from those who have not had this information.

It is surprising what little curiosity you will excite, and there is every possibility of being mistaken for a well-known artist, for all great "life" artists practise this type of study. You, who are interested in sketching, have seen artists at work in public, but I may safely say have taken every precaution not to embarrass them. The quick sketcher is much less open to public criticism than the painter with all his paraphernalia of stool, paint box, board and easel. Personally, I have never been disturbed when using my pad and pencil; and when painting have had many charming encounters. Children, of

course, must be treated kindly but firmly, and if disregarded will soon fade away.

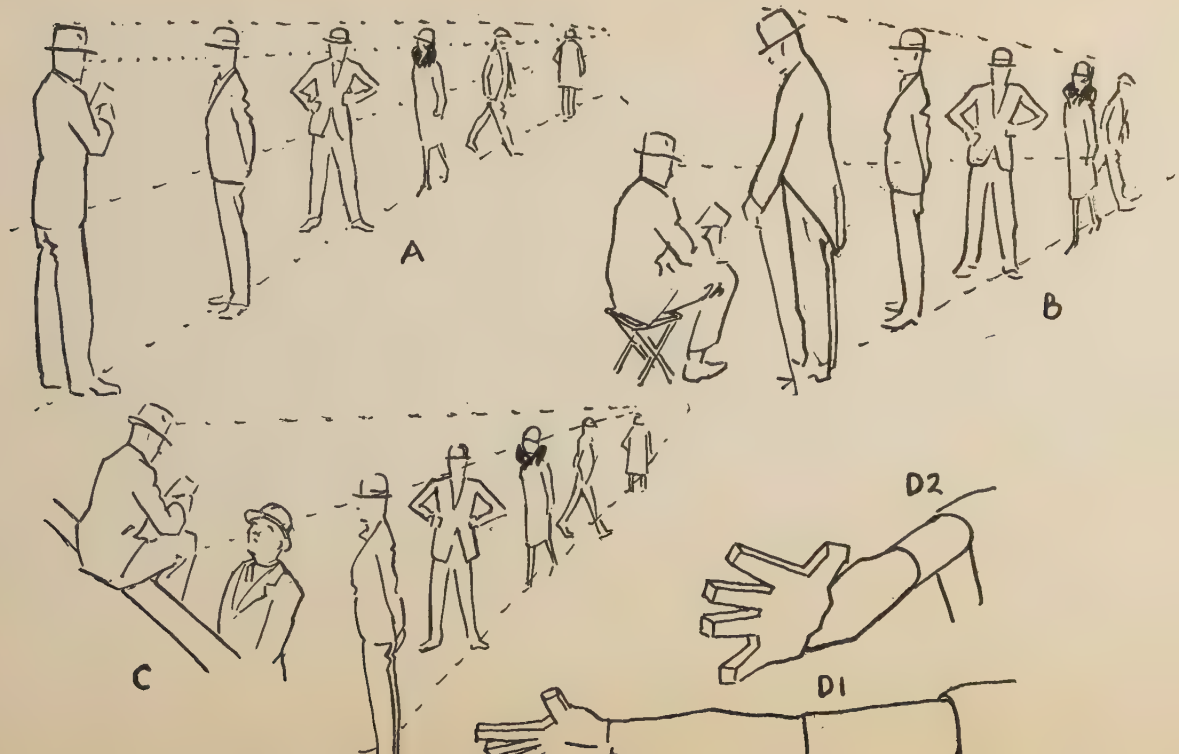
An old artist friend of mine, while travelling on a steamer, wished to make notes of the rapidly changing colours of the sky. He whipped out his sketching block, brushes, and paint box. "Hold this, please," he said to the person next him, handing the water pot. He worked rapidly for twenty minutes. Then, turning to thank his willing assistant, discovered her to be a charming young lady who had thoroughly enjoyed her small service. The point is that the artist did not care who watched, so long as he got his sketch. Artistic success depends upon forgetting your audience in the importance of your subject.

POINTS TO REMEMBER.

The following are a few general hints on drawing. Do not worry about wasting paper. Go boldly at your subject, even if you tear it up afterwards. The quantity of paper used must not enter your head. A reckless use of material is essential. Your care and thought must be entirely for your work, not for the paper or pencil.

Don't draw a line carelessly; make up your mind as clearly as you can what you want to do, and do it as quickly and ably as possible. Think before you work. Look at the figure or object to be drawn five times as long as you take to draw it.

Do not be hesitant or uncertain in your line.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D1

Do not draw too heavily at first.

Decide, say, upon the slope and angle of a shoulder; look quickly and keenly, comparing it with any other lines in close approximation to it, such as the top of a chair.

The last point is illustrated at the top of plate, page 11. Do not worry about accuracy in drawing so much as cleanness of line. It is common practice to advocate preliminary exercises, such as those on this plate from simple shapes, such as the sphere, cube, etc. This is sound, but I suggest that you practice for a clean steady line direct from the figure; for one thing you will find this more interesting.

Get into the habit of looking at your subject with half-closed eyes. This will eliminate all unnecessary detail, and will make folds, shapes and edges of shadows stand out clearly. You will see lines where before there was a blur; and, most important of all, the lines you do see will be those upon which the pose of the figure depends.

Don't be upset if, in these preliminary exercises, your drawing is rather hopeless. Keep spoiling paper with good lines.

The examples on Page 11 may be effectively copied. Now, I want to persuade you to copy this plate, also Page 25, at once. Time yourself. Do this again, and you will be surprised at your increased speed and accuracy. It would benefit you to copy these or other plates at regular intervals. Remember, that what most matters is not the drawing but the "quality" of

line and speed, so do not forget to make a record of time spent. For instance, a fairly efficient student should be able to make a good copy of Page 11 in a minute and a-half; twice the size (as the original) should take two minutes. You will find a pencil most suitable for these speed exercises. The illustrations in this book are done in ink for clearness.

While on the subject of copying it may be necessary to mention a few suitable masters of penwork from which you may choose to study technique. When I say technique I mean the variable types of lines which they use to give the impression they seek. Notice the importance of every line; its thickness, boldness, delicacy, and certainty. Notice the variety of line and where it is broken. See figures A1 and B1, Page 41, and notes.

The following points in the foregoing chapter must be at the back of your mind:—

Work as often as you can. Work wherever you are.

Don't look for a subject, take the nearest.

Don't mind wasting paper. You won't be wasting time.

Be certain of your line before you put it down.

A good line is better than a pretty drawing.

Get the habit of half-closed eyes.

Above all, you must get speed.

CHAPTER II.

PERSPECTIVE.

As the hints in this book are solely concerned with figure drawing, no attempt will be made to tackle the problem of landscape and building perspective. I propose to deal with these important subjects in further books of this series.

As we all know, figures appear to get smaller as they get further away. The primary rule which governs this illusion must be mastered.

The simplest illustration of perspective is a railway track or a long tunnel. Parallel lines, which go away from you, always appear to meet. This is an invariable rule, and is the basis of all perspective. On page 15 I have indicated these imaginary converging parallel lines in connection with figure drawing. Notice that there is one horizontal line in each sketch. This is the level of the artist's eye, and to this all other lines converge. It is called the horizon. This will be quite clear to you if you carefully study this. Once again may I emphasize that the key to the problem is that horizontal line, called the eyelevel or horizon.

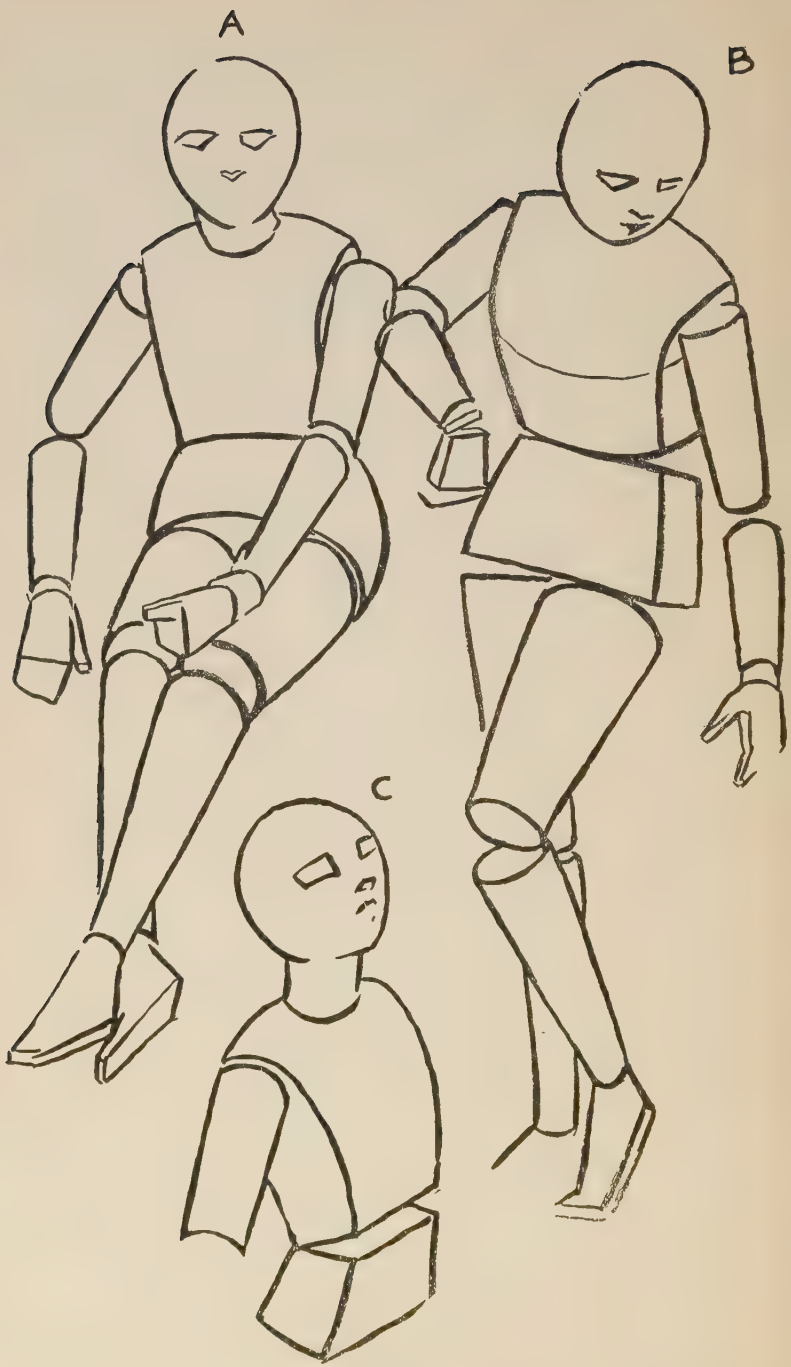
In drawing fore-shortened limbs — that is to say, limbs in perspective — it is sufficient to remember the primary fact that the end of the limb farthest from you appears to be considerably smaller in proportion. This is illustrated

in the diagram D on Page 15. Notice how much larger the hand appears when extended toward you than when it is on a level with the shoulder. A great aid to seeing perspective is to stand back from the centre of a window and compare the angle of any lines in the objects outside, with the frame of the window. Imagine this frame to be the outline of your drawing paper.

Form.

The next essential fact always to have at the back of your mind is "form," or the fact that the figure which you are drawing has thickness as well as outline.

If you study closely the great masters of figure drawing in outline, you will be amazed to discover that they manage to indicate the "form" of a body without the use of shading. How is this done? The secret of these clever drawings is often in certain lines on the figure or head and not actually on the outline—a fold, a collar, a cuff, a crease. Look at these lines carefully, and you will observe that they are very correctly drawn, sometimes even more so than the actual outline. A simple illustration of this point is in figure E, plate Page 37. The kind, thickness, and shape of the hat are all expressed by the few lines in the front of the crown. If you will copy this drawing, omitting these lines, you will find this point clearly illustrated. Also notice how the careful placing of the features in figure B, Page 31, gives a rounded form to the head.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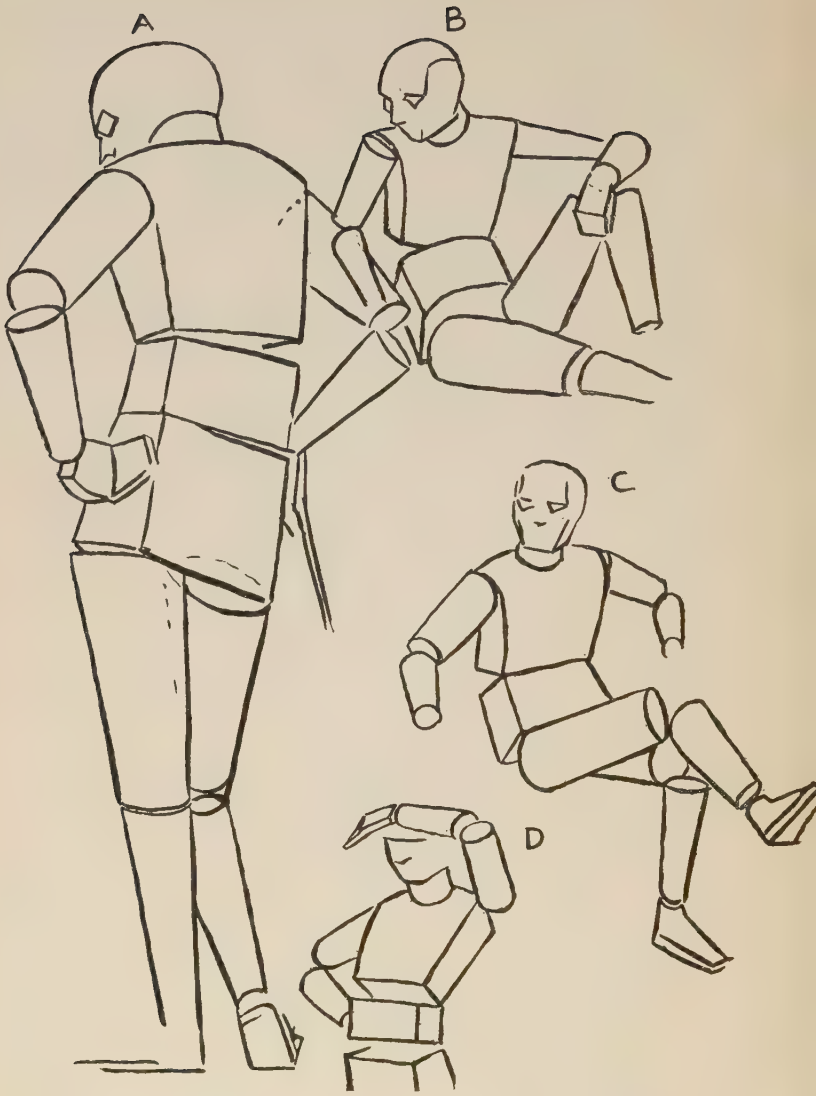
C

It is most important, and particularly so for those of you who may never have the opportunity to perfect your figure drawing and knowledge of the effect of certain movements upon certain bones and muscles, to get firmly set at the back of your mind the truth that you are drawing a rounded form.

Pages 20 and 22 contain representations of figures in various positions with this idea of thickness foremost. I am not going to lay down any rules for this method of drawing, but suggest that, after having carefully studied these plates, you take some of your own quick sketches and reproduce them by this method. Think of your figure as a simply-carved wooden doll with elastic joints. It would be a splendid idea to trace off one or two of these figures, and attempt to work up such tracings into a more lifelike drawing. The setting of the head upon the neck, and the neck upon the shoulders is most important. Observe especially figures C and D, Page 20, and figures A and C, Page 22. The rounded neck seems to stick out of the top of the chest. Compare figures A of each plate. Also should be noticed the breaks in the trunk due to bending.

AVERAGE PROPORTIONS.

On page 22 you will see side views of the male and female figures. The lesson to be learnt from this plate is simple, but cannot be over-emphasized. The comparative proportion of these two figures must be always borne in mind. In each case the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trunk of the figure is between lines A and C. You will note that in the female figure the trunk is, if anything, longer, although the whole figure is shorter than the male; consequently the legs of the latter are longer. Now observe the waist lines on both figures, and their relative position to one another, and also to lines A and C. The distance A to C is about the same in both figures, but the measurement from waist to shoulder is considerably shorter in the female figure, making the distance B to C much shorter in the male.

These proportions are to be taken only as a general rule. Do not rigidly adhere to them at the expense of the individuality of the subject drawn.

Please turn back to our doll-like drawings on pages 20 and 22, compare these with page 25, and say which plate is of the male and which is of the female figure. You will at once see that page 22 represents the male, and page 20 the female. This difference of build, as expressed on page 25, is much more necessary than superficial differences, such as beard, long hair, thin ankles, full breasts. Especially is this so in quick sketching. On page 28 you will observe the same proportionate construction from full front view of figures. Generally it may be said that a man has broader shoulders and narrower hips than a woman.

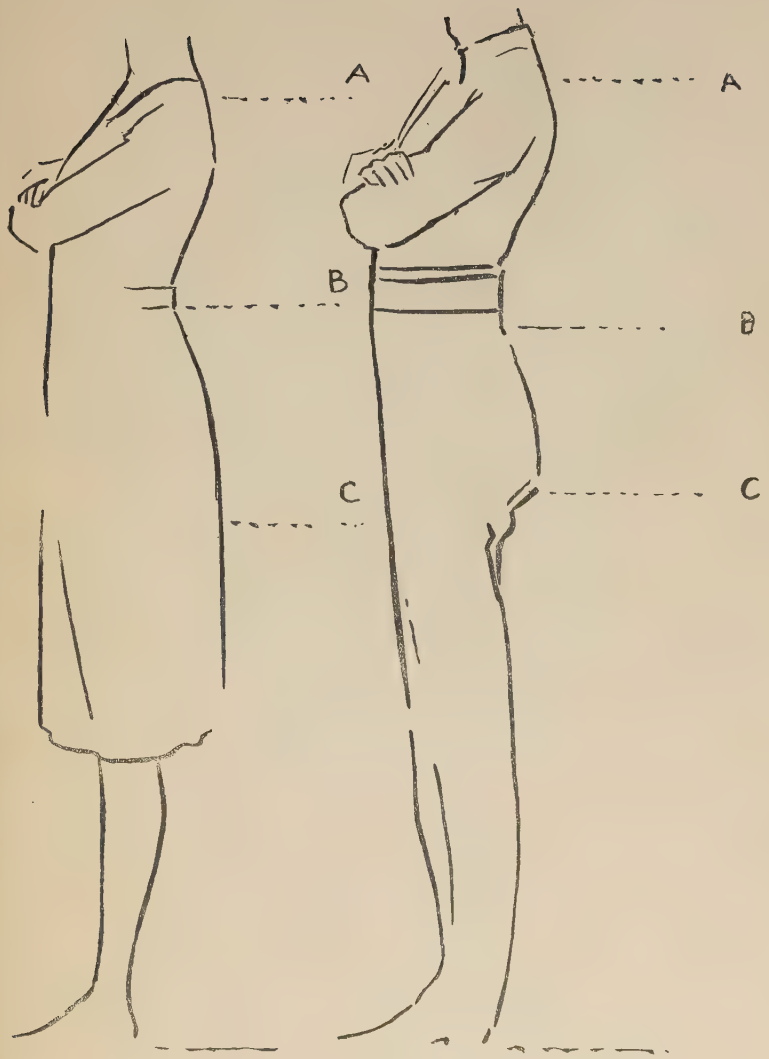
On page 31 we come to a more detailed examination of "form" in the head. Figures A and B need hardly any explanation, but a description may make them more impressive. The

general form of a head is egg shape or ovate, with the pointed end at the chin. For instance, we have to draw a head tilted upwards and sidewards. The outline of figure A is an egg shape drawn at the correct angle. Now we draw curved lines to express the curve and tilt of the features; if the head was quite straight these lines would also be quite straight—see small sketch at the side. Now we put the features on these lines as in figure B. You will observe that the result gives a roundness and form to the face, although no shading has been used.

Figures C and D express the influence of the skull upon the drawing of the head and face. Notice the eyes set in a hollow. This is seen much more clearly when the light is well above the head. Notice also the forehead, the cheeks, and the jaw; in all thin faces and most male faces each of these is very obviously bony; you will see the great value of this fact in character studies, such as those on page 55, figures A and D. A partial side view is shown in figures E and F.

In figures G and H you have a similar method of construction to that of figures A and B. Figure J is a side view of figure H. The bony structure is not so clearly seen in the head of a young woman as of that of a young man.

The head of a child is peculiar for its bulging forehead, short nose and very full cheeks and lips. Here the bones are entirely hidden except in the forehead. Figure L shows the prominent bulge of a child's forehead and cheeks when tilted


A
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A
B
C

forward. Notice the position of the ears in relation to the eyes in all instances.

It will be found very beneficial to memorize the following:

All perspective is based upon an imaginary line horizontal and level with your eyes.

A form has thickness as well as width and length; try to make a figure look solid. Shading is not essential.

The great difference between the male and female figures is "proportion," not features.

The head is egg-shaped, and the skull dominates its shape.

CHAPTER III.

DETAILS OF FEATURES.

As has been noted in the previous chapter, the careful and accurate drawing and position of features are very essential in order to obtain a life-like effect.

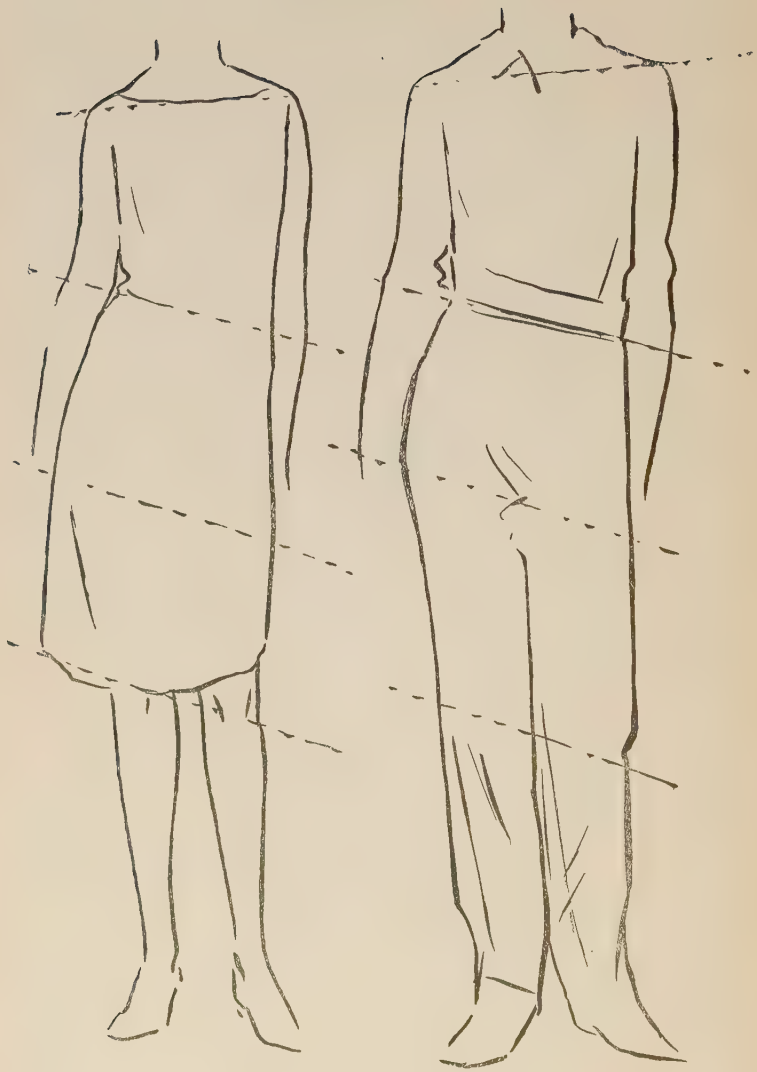
Many people can get a likeness to a face, but they often feel that there is a heap of difference between their drawings and those of professional artists. Very often this is entirely due to a poor knowledge of the construction of the details of a face.

The Eye.—Let us give attention to the eye. It is a round ball set in a socket, and over it the lids slide. Page 33, figure A, shows the shape and hollow of this eye socket in a skull. In figure B you will observe that the shape of this socket is retained, and from it the round ball of the eye protrudes, leaving a hollow nearest the nose. The bulge of flesh over the outside corner of the eye is important. See figures B, C and E, page 33.

In all these remarks you will find it helpful, as you read to study each point in a mirror.

The lids of the eye are fairly thick; the upper lid and its lashes cast a very definite shadow on the eye ball, and the lower lid usually makes a slight crease under the eye.

The Nose.—Every nose varies tremendously,



and it is only by the careful study and copying of noses from the life that you will get to know the general rules upon which the nose is built. The main thing is to draw the nose to stick out and not to look flat. Notice figure H, which shows the simple form. The slight bump in the centre of the ridge of the nose is caused by the bone—this you can easily feel. The end of the nose is soft, but, sometimes, very sharply defined. Do not neglect the very definite dip in the top of the nose ridge beneath the brow. A well-drawn nose is the most effective indication of any tilt in the head. For example, see page 51, figure C.

The Mouth.—Mouths do not vary so much in shape as noses, but are very mobile. This great variation of movement presents continual difficulties. The drawings on this plate are a basis from which you may learn to draw the mouth in any position. In repose the top lip is bow-shaped, and the bottom lip fits into it closely; the bottom lip is sometimes thicker and shorter, see figures L and K. From a side view the upper lip nearly always overhangs the lower, see figures L and M. This is particularly so in children, see page 31, figure E. There is a sharp dip immediately under the lower lip. The deepest shadow is in the corners of the mouth. Please notice figure R, with its thin upper lip, due to the downward tilt of the head and full lower lip, also the raised ends of the mouth. This position is reversed in an upward tilt of the head, see page 31, figure B.

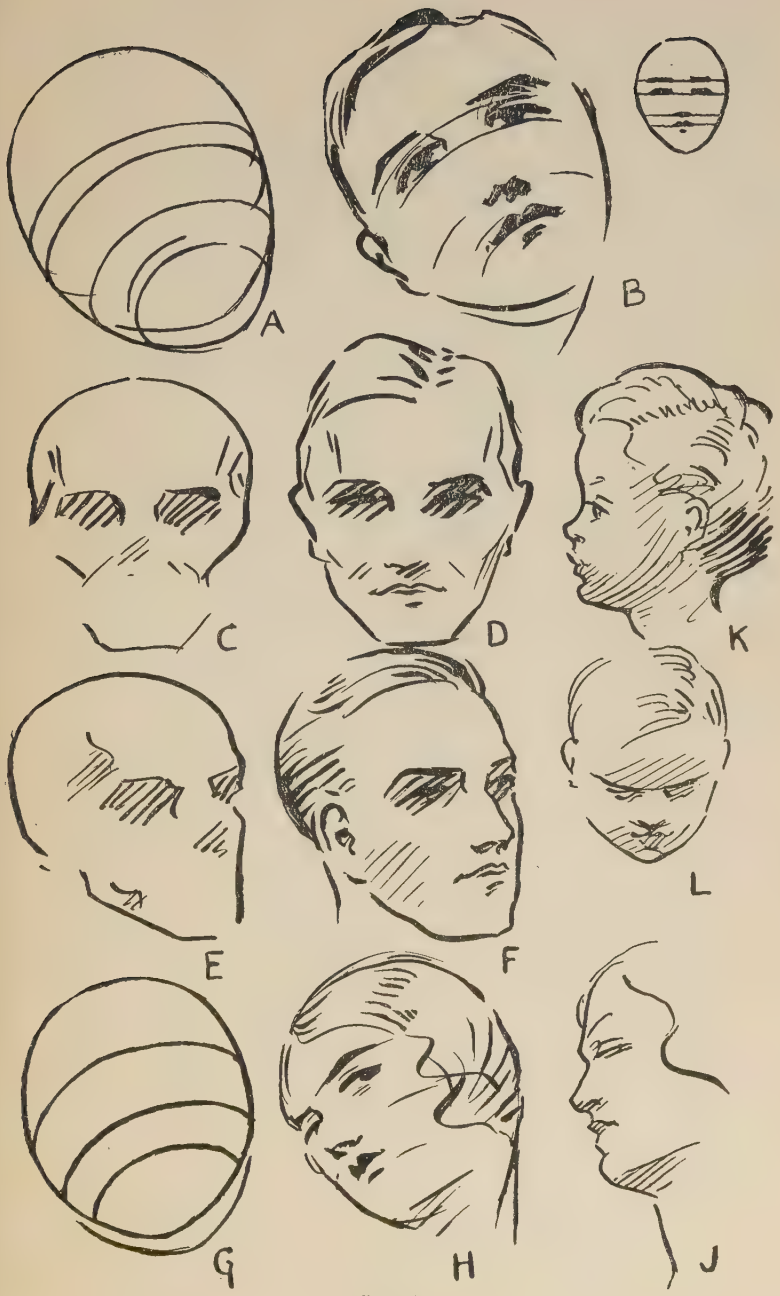
EARS.—Ears present interests peculiarly their own. They do not move; they have no bony structure; their shape is complicated. No other feature or limb shows more variation of form than does the ear. I have attempted to draw on page 33 three simple studies of an orthodox ear, but you will only appreciate the limits of the many variations by continual drawing of ears from life, and close comparison with figures N, O and P. Ears, although the least important of the features, are not easy to draw. They are the only ones of which we have a back view, see figure O.

On this plate you have a very few of the many positions of the four features, consequently I can only advise you to study continually, to make careful drawings of your own features from a mirror, and, when in street, 'bus, or building, to use your eyes constantly in comparison and observation of the eyes, noses, mouths, and ears around you.

HANDS.—It has been said that, if one can draw a hand, one can draw anything; and it is certainly true that more artists fail in the drawing of hands than in anything else.

No other part of the human frame has such a variety of movement as the hand. The back of the hand can flatten or curve. The thumb has a rotary movement entirely different from the fingers; and the whole is on a flexible joint, the wrist, which has all the qualities of a ball and socket.

There are several general rules about the shape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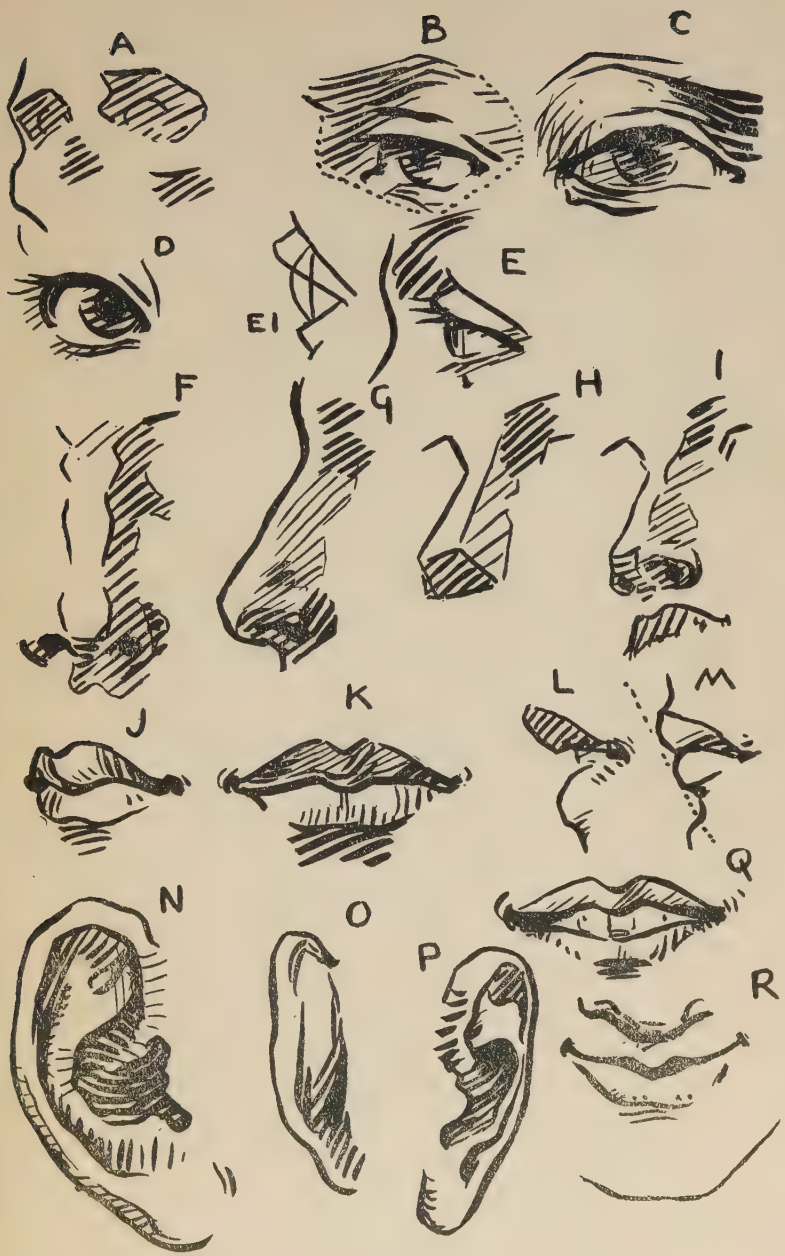
of the hand, when performing certain duties, which will be helpful to you. On page 35, figure A, you will observe a hand upraised. Notice how each finger bends a little more than the one in front. In figure F and J the same thing occurs. This is the natural position of a relaxed hand. One might say that in figure A or F the little finger has started to close up, and, in the clenched hand, shuts on towards the centre of the palm, the other fingers fitting in on a slope. This is caused partly by the large muscle at the joint of the thumb, see figure E and H. You will notice that invariably the hand, whether clenched or open, tapers to the forefinger. In figure B the little finger is straighter than the others; this is a common affectation, especially when holding a cup of tea. Also should be noticed the dotted lines in figures H and K, which illustrate the curve of the knuckles. The knuckles always stick out when the hand is clenched or holding. Even in the simplest of drawings this must be suggested, see figure 1. Remember that fingers taper except in age or ill-health, and they are as fleshy as the ear and as bony as the nose; the fleshy part being on the inside. The line on figure D serves the dual purpose of showing this fleshy pad and the solidity of the finger. This principal of a pad upon a bony structure is one which governs the whole hand, and must be borne in mind always. The sideward motion of the hand is much more limited than the forward or backward movement. Compare figures H with figures B and C. The block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like diagrams of figure F and J are merely to indicate the proportional thickness.

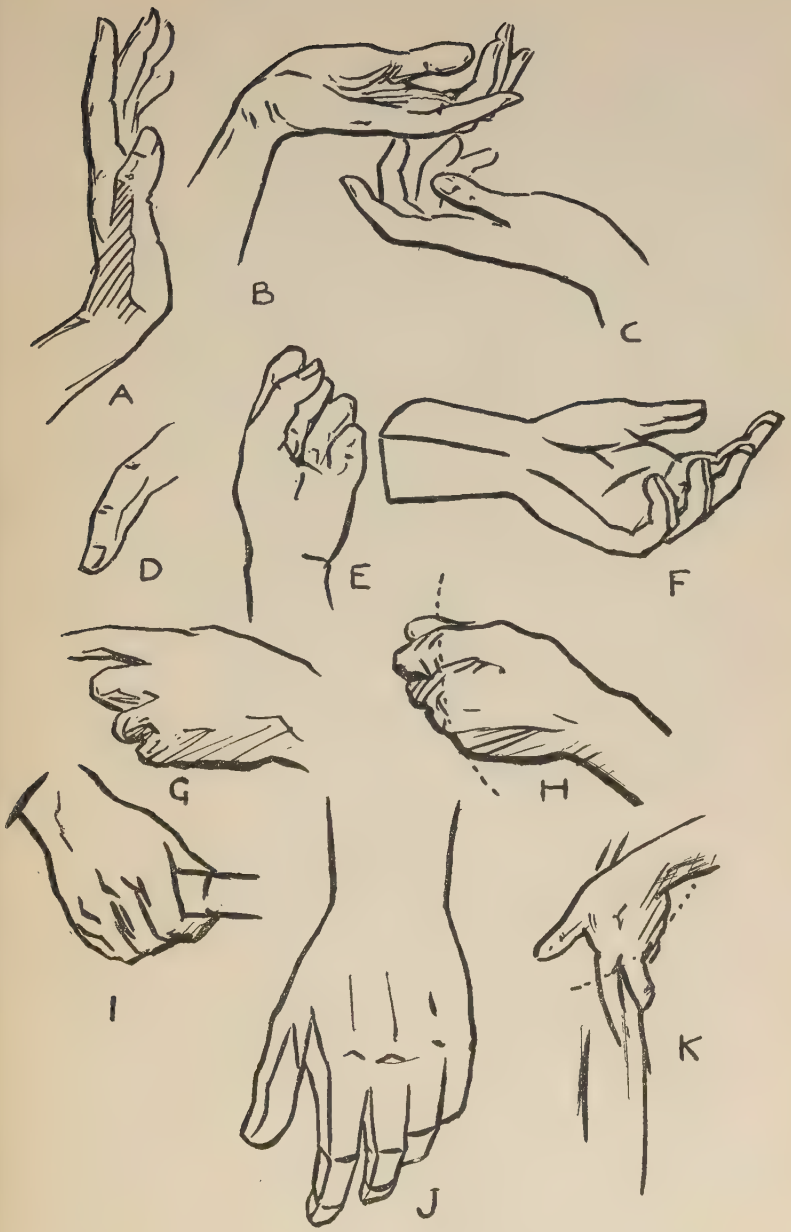
Although you may copy these sketches, it would be better if you made very careful studies, and kept them for reference to finish up your quick life work.

HATS.

Page 37 shows a few very simplified drawings of hats and shoes. At first sight a hat looks a very simple object to draw. This is not so, especially when worn.

First and foremost, a hat must fit on to a head, or rather a head must fit into a hat. It must look hollow, and, when worn, must look as if it enclosed a rounded object, the head. If this impression is not obtained, not only have you failed to draw the hat, but you have destroyed the "form" of the head. A hat well drawn will be very helpful in giving a roundness to the head; for example, the line of the hat brim around the forehead on figure B. I have previously mentioned the shade lines on the crown of the hat in figure E, which give form and shape. In one instance, figure C, the outline of the head is indicated by a dotted line. It would be a good idea for you to sketch in lightly the outline of the head in all these examples.

In your early work you will probably not find it easy to draw a bowler hat distinguishable from a soft or felt hat. In figures A and C you have these two hats. Please notice the trifling but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important differences which go to make each hat one of its type. The slightly broken overlapping line in the top of felt crown, figure A, the thin hard brim of the bowler, and its flatter top and more rounded curve, figures B and C. There is a flatness in the front of the brim of all hard hats, see figures B, C and F. In figure A the waviness of the line of the hat band indicates the slightly tapering side of the felt hat (see figure A1) as compared with the parallel sides of the bowler, shown in figure C1, and expressed in figure C by the regular curve of the hat band.

Do not overdo the dip in the crown of a soft hat.

A cap is a simple proposition, because it is not so definite in shape. The points to remember are—the depth of the peak; the fact that the cap overlies most of the peak; and that the cap goes down well over the head.

It would be an excellent exercise if you study each hat closely, and, shutting the book, draw them from memory.

FOOTWEAR.

It is much more difficult to draw a shoe round a foot than to draw a hat over a head. Remember that a new shoe is less like a foot than an old one. It is seldom that one gets an exact side view of a shoe (see figure L), but it is essential to memorize such a view, as the slope of the instep, the bend-up of the toe, and the set of the heel affect every position. In a high-

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B
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heeled shoe the toe does not bend up, owing to the weight being thrown on the fore part of the foot.

The particular points to notice are:—

Shoes are practically always seen from above.

A line drawn through the centre of the sole will, if continued, go through the centre of the heel—see dotted lines, figures G and H.

The heel and sole of the foot are nearly always in the same plane when the foot is still.

If you can draw a shoe in repose you will find it very easy to draw the bend of it when walking, etc.

The toe caps and the part covering instep never crease.

The slope of the instep must always be indicated, whatever the position of the shoe. For example (1), the horizontal lines of the creases near the toe cap emphasize this important slope.

Study these drawings and find the above rules which govern the general direction, slope, and curve of a shoe.

Do not copy these, as was advised with hats, but make careful shaded studies of actual shoes and boots, both old and new.

FOLDS AND CREASES IN CLOTHES.

Apart from the actual figure this is the most important study for successful life sketching.

On page 39 you will notice that nearly all the illustrations are of men's clothes. It may be safely said that if one can manage to master the

A
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C
D
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J

folds and creases in men's modern clothes you have mastered the chief difficulties of drapery drawing.

Some of you may recall the wonderful drawings of drapery by the old masters, such as Botticelli; fold over fold, crease within crease, all so accurately drawn that the form of the figure beneath and its pose are intensified by the very drapery which covers it. Cast your eye upon figure D, page 39. Alas, not an old master nor a new one, but just a quick sketch of folds. Even in this you will see how the folds give the form and pose of the figure; such is the great purpose of folds in a drawing.

There is not space in this book to tackle the subject of different materials and their variety of crease, but the following tips are easily overlooked.

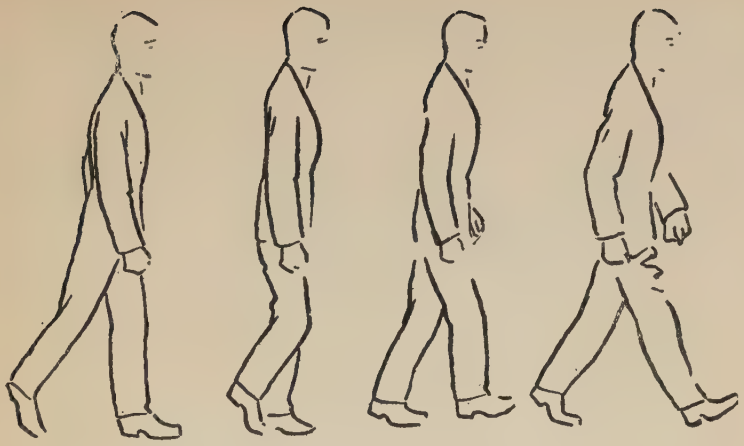
The folds of silk are sharp and jagged when compared with those of velvet or similar soft material.

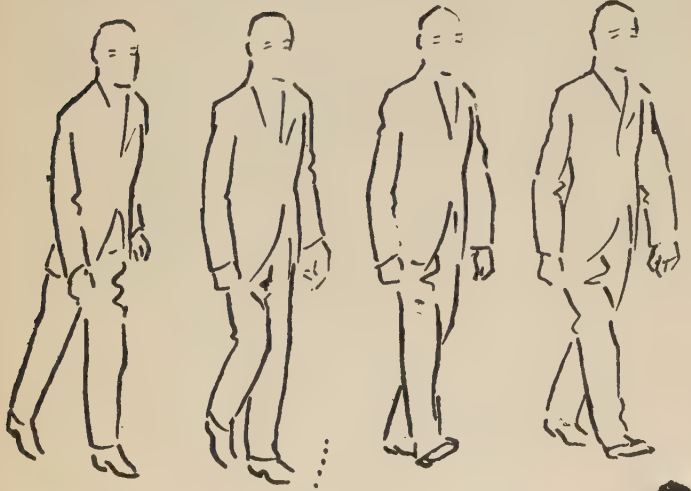
The thicker the cloth the larger and bolder the creases.

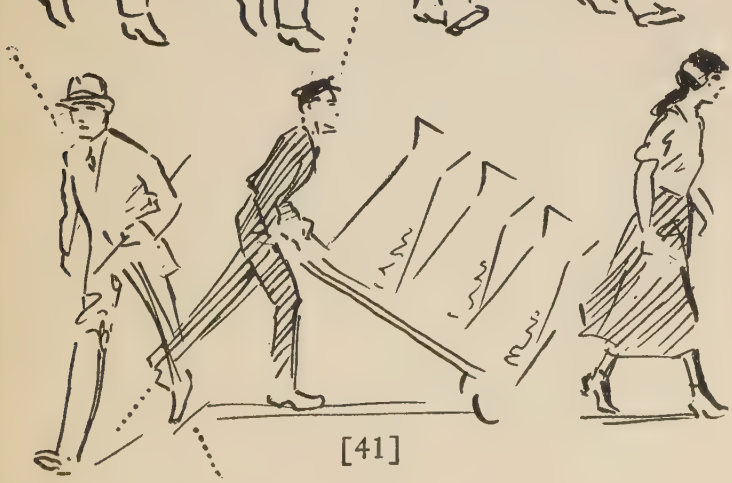
A thin material unless very hard cannot stand up in big folds, but breaks into many little ones.

It is good practice to make studies from different materials dropped carelessly over the arm of a chair.

Creases are caused by a crumpling or a hanging, by a slackness or a tautness. In slackness the creases are jumbled, of no general direction, and are short and wide. Notice the upper left







arm, figure D, the thigh, figure H, and the fore arm, figure 1. Such short creases always occur at the bend of the arm.

In figure F you have an example of the hanging type of folds. You will notice by the direction of the creases that the hanging point is at the front of the trousers. There is a natural slackness in the seat of trousers to permit of stooping forward and sitting, and this slackness causes the direct hang of the front to become dominant. All hanging folds imply a looseness somewhere in the cloth. In figure F the front of the trouser is slack, hanging away from the leg. The slackness is also to be seen in figure E under the right knee, and in figure D under the right leg. Again, this slackness causes long and fairly full creases. In figure E you will observe a long crease from the back of the left knee to the turnup. This shows the slackness or hanging of the trouser away from the limb. This long crease is reversed, that is from the front of knee to back of turnup on the under leg, because in this leg the slackness is in front, and is close to the leg at the back (also see figure F). The hanging points, the two knees, are very clear and the boniness of the actual knee should be suggested by a sharpness of line.

A tautness or pull on the cloth is very well expressed in the coat of figure D, and the inside of the thigh at the right leg in figure G. All such folds radiate from the pulling part which in figure D is the left shoulder. Most interesting is the effect of this pull across the shoulders.

This figure is a particularly fine example of the three types of creases.

Crumpling creases—the top half of the sleeve.

Hanging creases—in both legs of the trousers.

Taut creases—across the back..

The slight crumpling due to the lift of the coat by the right arm is nearly swamped by the strong pull from the left shoulder.

Make a special note of the sharp crease at the bottom of the trouser leg in figure F caused by it resting in front upon the instep, and hanging straight from the calf at the back. The straightness of the front view of the back leg in the two walking figures H and G should be memorized. Notice the outward swing of the front trouser leg in both these figures making a floppiness on the one side and a simple outline of the leg on the other side.

Where the outline of the figure is clearly seen and there are no creases, very correct and clean drawing is essential.

Observe how the clean sweeping lines in all these drawings emphasize the use and meaning of the creases, and *vice versa.*

I have had to describe the problem of folds and creases rather laboriously, but you will, by persevering in your studies, find it one of the most fascinating features of life drawing. Nothing tells a man's character and nature more clearly, to the careful observer, than his clothes. How is it you recognize your friends or relatives when they are standing some distance from you

and back to you? It is, to a great extent, the hang of their clothes.

Folds give "form" (figure D) and movement (figures G and H). Notice how the legs (figures G and H) appear to be walking by themselves.

Never draw a crease unless you have decided what type it is, whether crumpled, hanging, or taut; what is its length, breadth and direction. A badly drawn crease destroys the very action and form which it should emphasize. Notice how the whole strength of the pose in figure B, page 51, depends on the quickly and accurately drawn creases.

It is splendid practice to make quick studies, such as those on page 39, from good photographs in periodicals; taking care to find out the reason for every crease and to draw the most important ones first.

CHAPTER IV.

FINAL DIRECTIONS FOR SKETCHING FROM LIFE.

Having placed before you a few of the necessary axioms and fundamental principles for sketching the human figure in ordinary everyday life, I wish, in this chapter, to take you out on an imaginary sketching jaunt and to analyze briefly the aims to seek, the difficulties to dodge, and the method to use when out with your sketch book.

No attempt has been made in this book to tackle the inexhaustible subject of figure drawing with its many branches of study of the antique, of anatomy, and of representation of flesh, bone and muscle in the many mediums at the artist's disposal. Nevertheless, you, with your direct sketches from daily life, will achieve something which many an artist fails to get in a whole lifetime of art studio education.

When you have thoroughly examined and retained the fundamental principles in the previous chapters of this book, you will be well equipped with sufficient technique to start straight away drawing sketches of your fellows.

Before discussing the examples of life work in pages 47, 51, 55 and 59 it is absolutely necessary that you get the following universal rules firmly set in your mind.

Firstly.—Don't try, in a quick sketch, to draw

the figure—draw the pose. That is to say, train your mind to seize quickly upon the lines which go to express the action of the figure, and put them down at once, no matter how crude and whether they look like a human being or not; then, according to time and convenience, you may add to them. See page 11 and figures A, B, and C, page 55. Remember that all drawing is a problem of memory, for you cannot look at the subject and your drawing at the same time. On this method you do six minutes' actual drawing in half an hour, but you will find that the result will be cleaner, more accurate, and more workmanlike in appearance than if you had fallen into the common error of spending more time on the drawing than in the study of the subject. You will find that every line you put down has a meaning and is not useless. I heard it said of a man once that he was a great talker. The question was at once asked, "Yes, but does he talk sense." This applies to your drawing. Be sure that every line makes sense, i.e., is necessary and serves its purpose.

Secondly.—Don't be frightened of drawing a wrong line or making a bad drawing in your effort to get essential action, pose, character, or movement of your subject. The rough sketches of the greatest masters often lack accuracy in drawing.

Thirdly.—Don't rub out. When correcting a line, draw a stronger one through or over the original. See remarks about page 59. If you rub out a wrong line you very easily repeat the

error. A wrong line is a guide to a right one.

Fourthly.—Look at the subject five times as long as you take to draw it. Practice this with still life, any common stationary object—look at it for thirty seconds then jot down your impressions in six seconds.

Fifthly.—Forget much of what you have learnt about shading. Light and shade are merely useful in making a pattern or design; such is composition, not life drawing. Shading will not give thickness or movement to a figure; and, in life sketching, all artists usually find they must limit themselves to simple line work.

WALKING.

As so many interesting characters have to be drawn walking, it will be well for you to master the consecutive positions of the limbs in a walking figure. At the top of page 41 you see four such positions of a man walking on the other side of the road. The most suitable position to express movement is the last, this is because it shows the completed stride and is the position seen most clearly. So, in a fast swinging pedulum, the innumerable intermediate movements become blurred. But I have drawn for you three of these intermediate positions in order that you may see how unfamiliar they appear, as a walking figure. This you will see more clearly if you look at each position separately, covering up the others. Underneath, you have similar walking positions from a different angle of sight.

Notice how the arm and shoulder swing with the leg. The right arm and shoulder forward when the left leg is forward and *vice versa*. The slope of the shoulders is important, but must not be overdone. The shoulder droops when in a forward position. The arms have a slightly circular motion coming a little in front of the body, and are usually slightly bent at the elbow. It will help you considerably if you pick out in an illustrated photo paper those figures which give you the best impression of walking, and try to find the reason why this is so. The movement of the feet should be studied from such photographs, as well as from life.

It is a greater achievement to get movement in your drawing than careful finish; this is exemplified in the three sketches at the bottom of this plate. What do you notice about the man on the left? He is walking fast. Yes, and how is this effect of speed shown? Chiefly by the long stride, the body bent at an angle with the rear leg (see dotted line), and swing of right arm backwards. Also by the rapid slashy lines. The slope of the body in line with the back legs is also shown in the drawing of the porter. What are your first impressions of the drawing of the girl on this plate? A friend of mine, when he saw this sketch, said, "What an old-fashioned girl, and what an easy stride she has—lives an open-air life, I should think." I replied, "Exactly, she was a gipsy." His criticisms told me I had got what I wanted—the type. I think you will agree that the success of this life sketch

is all in the movement, which brings out very strongly the free and open-air life of this girl. The whole importance in such a sketch is in getting the type of walk. This is true of these three sketches from life. In the girl, the easy stride; in the man, the hurried, alert walk; and in the porter, the energetic pushing motion.

These three sketches are good examples of the elimination of all unnecessary detail; and consequently not a single line can be spared. You can readily see that such studies from life may be worked up to a most detailed finish; but this process cannot be reversed. Details may be a matter of memory, but that most valuable and charming virtue of any drawing, which is "life," must every time core directly from a sketch from life.

The next two pages 51 and 59, contain various examples of quick open-air sketching. It may help you if I attempt to recall my thoughts and impressions when actually at work on these. Page 47, a young lady is walking towards me. She wears a hat with a small brim and small high fur collar, fur around bottom of coat and the neat short pointed-toe step of the average young lady; the arms are practically motionless — a usual characteristic, causing a slightly exaggerated movement of shoulders. These were my only impressions which I shot down as quickly as possible, aided by my sub-conscious knowledge of detail, etc., such as is dealt with in previous chapters. Note carefully what is put in and what left out. The erect head is shown by the features

being placed a tiny bit high in the oval of the face. The swing of the coat shown by the lines of the fur at an angle, and faint line in centre.

Next we spot a woman reading a newspaper, which she is holding in both hands. She is stoutly built in face, hands and body; her hat sits on the head at an angle which expresses a sense of discomfort to everyone but the wearer. These are my impressions. All these points must be expressed. Notice the curves which give roundness to the figure, and the simple treatment of the hand and face: there is a feeling of bulginess about the whole figure.

Next we have a very rapid small study of a woman standing, resting on one leg. This is a very common position (people very rarely stand evenly on both feet). Notice the slightly bent head, sloping shoulder, hand on left hip. This hip sticks out over the rigid left leg. The other leg is loosely bent. There are a few important educational rules which govern this and similar poses. If you turn back to page 28, you will see clearly how the whole weight is taken by the right leg. The upper part of the body swings over to the right in order to preserve the balance of the figure upon the one leg. This causes a distinct slope of the shoulders and the sharp angle at the right hip. In a simple way the figure, as it were, closes up on the one side and opens loosely on the other. Such a pose depends upon you expressing the rigid straightness of the standing leg which takes all the weight, and the slack hanging of the right leg from its hip. You will,

of course, observe that the slope of the tilted shoulders, as explained above, is in the opposite direction to the slope of the hanging hip and knees.

Here is a simple rule for the pose of a figure when standing on one foot. Draw the centre of the neck directly above the centre of the instep—if the weight is on the toes, directly above the toes; if on the heel, directly above the heel.

Notice particularly how much the right hip sticks out. The upper part of the body seems to rest on it.

The above rules should be very thoroughly committed to memory. Nine poses out of ten will demand their application, and unless you are quite familiar with them you will find that an otherwise quite good life drawing is marred by lack of balance.

After the above somewhat prolonged digression we turn into a restaurant. A place of excellent opportunities for our work. We manage to obtain a complete view of a lady who has turned in her chair and talks to someone standing. With half-shut eyes we notice that the deep shadows give the tilt of the body and head. The general impression of the figure is a series of conflicting angles; this is usual in seated figures. Set the general lines of the angles in first; the rim of hat, the chin and neck, the back of the hat, shoulders, left arm and back. In adding to these lines we put in, quickly and broadly, the deep shadows, because, owing to the fur, the thickness

of the figure depends upon these more than upon folds or creases.

The other three sketches are examples of work at high speed and give you suggestions as to how much to put in; or rather, how much to leave out. Note that the features are carefully and quickly drawn. They are the centre of attraction. The bottom left-hand sketch looks easy, but it was necessary not to have to stop and think of the correct angle of the shoulders, where the creases came and what kind, the angle of the hat, and also the simple construction of the gloved hand. Such knowledge must be second nature in order that one may concentrate on the age and type. Success is solely the result of continued practice, and many failures. Until the rules in the earlier part of this book are unconsciously applied, weaknesses of drawing will be apparent.

All these examples, and those following, should be copied on the memory method already mentioned. Look at one for a minute, then put down all you can remember as quickly as possible; and you will find what general rules you are not firmly established in.

Page 51 takes us into a park. A man is walking briskly a little distance from us. There is no time to waste. He is an alert active young man in a bowler hat. Never mind whether he wears glasses, what colour and how much hair or moustache, whether wearing spats or gloves. Any attempt at detail and you would lose the movement and character of the figure. Compare with page 41.

A
B
C
D
E

When you do memory drawing exercises from this plate I think you will discover the hardest problems to master will be the following. In the walking figure the energetic movement of the swinging arms and tilted body. In the public speaker, the swing of the figure away from you shown by the angle of the head, shoulders and hips, the taut pull of the creases in the front leg. In the star-gazer the tilt of the head and the unusual view of the features, depending upon the oval shape and imaginary lines as diagrammed on page 31. The seated figure presents an unusual difficulty. That of drawing both sides in the same position and, of course, from the opposite aspect; resulting in a problem of accurate perspective in shoulders, elbows and hands. In the man with the pipe it is probable that you will experience greater difficulty than in the other memory tests. It will only be done if you have thoroughly mastered and practised the principles mentioned in the past chapters on features and form.

SKETCH PORTRAITS.

We have now reached the type of work which is perhaps the most fascinating and appreciated; and, if you have absorbed and practised thoroughly on the lines laid down, you will be surprised how ably you can not only get a likeness, but a lifelikeness in a short study of any one who will kindly sit for you. One warning before we analyze the remaining plates. A pretty girl is a

difficult problem. In your earlier attempts you will have greater success in the more well defined features of a middle--aged man.

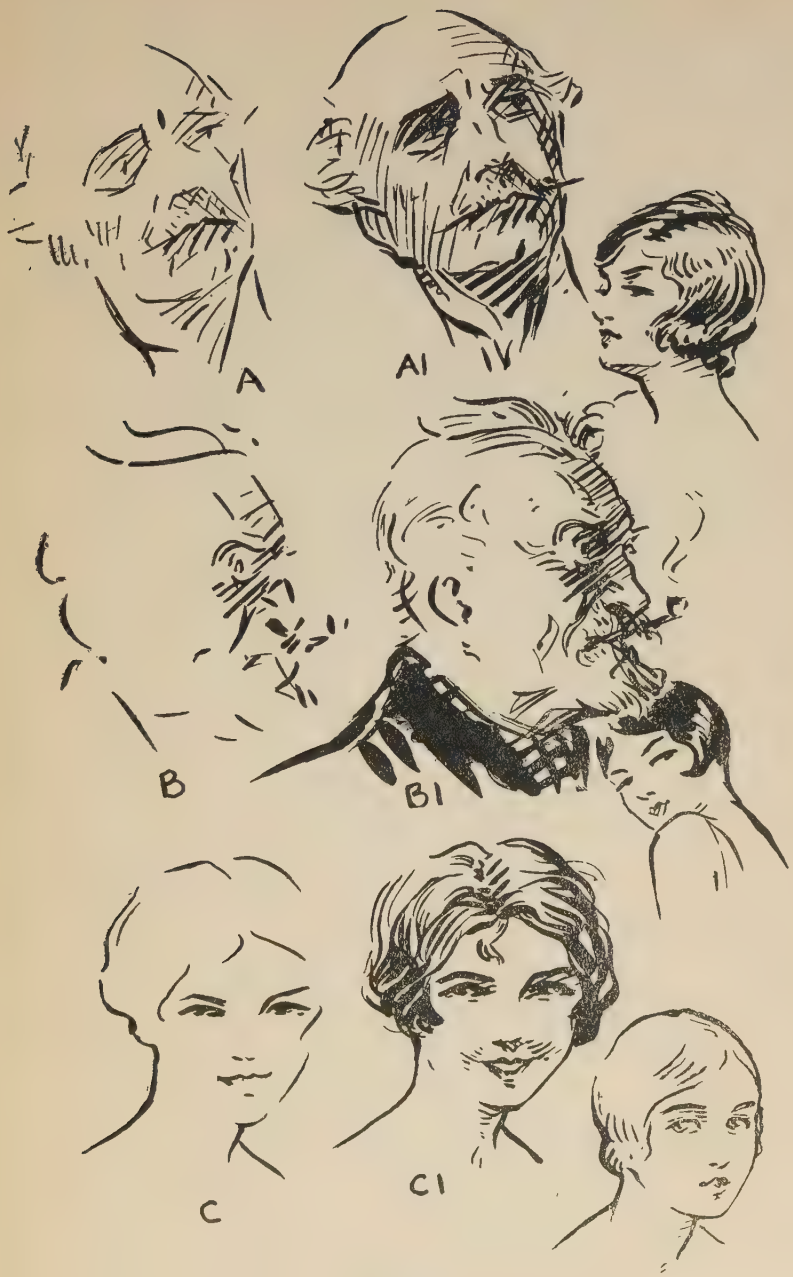
On page 59 we have a page of heads. In three instances you will see the first rapid lines, and then without erasing a single stroke, I have worked in more detail. The first study (figure A) is interesting for the tilt of the head and the strong character of the subject. One's first impression is of determination and firmness. This must be obtained in the first quick sketch and relentlessly held at all cost, whatever the type or degree of finish. Figure B is essentially a study of a type. Please note carefully in this, as in the others, the lines of the first sketch—note every little stroke or dot, and then find them in the second completed sketch. You will discover that, without exception, they are the most important points and upon them the character, the features, or the anatomy and construction are built. This is proved by the fact that figure B is as definitely a portrait as figure B 1. The secret of this lies in seizing on the fundamental points, and not finishing up one part more than another. This principle applies when completing a drawing as in figure B 1, an equal degree of finish must be applied to all parts. In the third pair we have a girl's head. A most difficult subject for line work. More easily rendered with a piece of charcoal or soft pencil owing to the rounded and smooth surfaces, and resulting lack of sharpness or strength. In figure C the position of the features and their type are lightly, carefully, and neatly dotted in. Generally speak-

ing, in all young people there is a lack of definite characteristics and a freshness which is difficult to obtain. Therefore, a simplicity of line is necessary, as shown in figure C compared with figures A and B. Avoid the subtleties of shadows which in an older face develop into decided shapes showing the matured character.

The three small studies of pretty girls show this principle; and when you seize the opportunity of making such studies from life, compare them with these. The usual error is to make the subject appear too old or not pretty enough. It has been said that all art is an exaggeration. The question is, what do you wish to exaggerate? Age or youth? Obviously in this case it should be youth and charm. It is very, very important to make such youth drawings with clear, simple, smooth lines.

On page 55, age and character, very aptly concerned with the effect of age upon a face. Old age is expressed in figure B. Notice the downward trend of the lines, the suggested furrows on the bony forehead; the skin seems to hang from the skull. Notice especially the eyes, how the upper lid droops, and the flabby sagging underneath. All this can be observed in figure A from a different aspect, but particularly in figure B is to be seen the apparent effort to keep the eyes open. The mouth droops and is "sucked in" a little; the lower lip being thin.

Figures B and D show two men of very different appearance and yet of about the same middle-age. This is the age when there is, more


A
A1
B
B1
C
C1

than in any other, variety of form and feature in the human face. Babies are much alike; very old people are much alike; but between forty and sixty the characteristics and personality of the man (or woman) is most evident. Compare the curved lines which have been used to express the puffiness of figure C, with the ragged lines of figures A and B. These lines indicate the loss of flesh due to age. You will easily be able to pick out those few important lines which show clearly the bone beneath the skin of the forehead and nose. Mark the absence of these lines in figure C.

In figure D we have the very interesting type of a middle-aged man, showing clearly the formation of the skull, but with a muscular firmness which does not permit of any sagging. The startling difference between these two men gives an idea of the great range of feature of this period in life. Note the curved lines of figure C and the straight lines of figure D. Note the absence of hollowness of the eye socket in figure C, the puffiness under the eye, the fleshiness of the nose and the lack of sharp outline generally. Figure D shows an effective treatment of the deep-set eye socket. There are very few curved lines in this drawing.

Figure E shows a man of about 30 years of age. I have used this drawing because of the peculiar "bumpiness" of the face so often seen in men of this age. It is no easy task to portray this age successfully. Notice particularly the outline of the right side of the face, which shows

what I mean by the word "bumpiness." It is the time of life when the smoothness of youth is lost, but the lines of age have not yet arrived.

Each line of these sketches is well worthy of study and analysis. Take a line at random, and discover its meaning, that is to say, what it represents or suggests. Try to decide for yourself the most necessary lines in any of the figures on pages 47 and 55.

Having thoroughly thought out the causes and reasons for each line in each one of these drawings, you will be able to make an intelligent memory study. Study the figure closely; shut your eyes and try to visualize it. Do this two or three times, then shut the book and reproduce quickly and boldly as much as you can remember. Now compare. Such a memory exercise is a very severe test for any artist, and if, in your early attempts, you only remember one feature and draw it according to the rules in the earlier chapters of this book, you will be repaid for your trouble. An alternative and easier system is to copy the drawing a few times; slowly and very carefully at first, gradually attaining more speed. Then, putting aside your copies and this book, make your memory drawing. It is advisable to make your drawings twice the size of these illustrations.

As has already been stated, all drawing is memory drawing; and, if you persevere in memory exercises, I can assure you that you will find it a quick and certain means to becoming a successful artist.

Technique is a word much used in the artist world. To you it should mean a clean bold line of the correct shape and expressing fully its purpose in your drawing.

Individuality.—Drawing should be as much an individual expression as writing. Everybody's writing is different, and every artist's drawing is different in style and feeling. Do not make any one artist your pattern.

I earnestly ask you to avoid any method of tuition which lays down cast-iron rules for figure drawing; any suggestion of fixed proportions, stereotyped shading, and where to start will only deaden your life drawings, and reduce your efforts to a mechanical performance.

As an example of individual expression, I will suppose that you have to draw such a man as is shown in figure C, page 55. His jovial nature is immediately felt by you, and, if unhampered by any strict rules, your pencil is unconsciously influenced by this feeling, and the resulting lines have a cheerfulness about them which is completely absent in figure D. In the latter figure you receive an impression of a keen sharpness in the man, shown almost unconsciously by keen sharp lines; and so one artist can never lay down a law on the type or direction of a line.

The rules in the earlier part of this book are scientific. Art is not science. There are no rules in art, and it is not to be reasoned out into a series of rules.

Art is the ability to express one's individual impressions. This book aims to develop this ability in those who have the desire, but who, through difficulties, have been unable to obtain the success in the line of art with which this book deals.

The fascination of drawing. There is no hobby which will give you greater enjoyment and fun than the developing of any natural ability for drawing which you may possess. Even apart from any professional eminence to which you may attain, it combines real pleasure with attractive education.

Landscape. It is intended to produce such a book as this on landscape drawing. But the study of the figure is the basis for all drawing and generally the most attractive and remunerative.

Although this book is published at such an economical price, you will find, condensed within these covers, more downright practical knowledge and useful experience than many expensive and elaborate productions.

Keep this book constantly handy for reference, and, if possible, take it with you when out sketching. You will find illustrations in this book with which to compare and criticise your work. As you progress in knowledge and experience you will find the definitions and rules laid down here of constant and increasing value, and you will, I trust become talented and efficient in this great and enjoyable art of sketching from life.

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